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ALL APOLOGIES

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SMELLS LIKE TEEN SPIRIT

HEART SHAPED BOX

NIRVANA



IN UTERO



NIRVANA
NEVERMIND

NIRVANA



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MTV UNPLUGGED

BASS
RECORDED
VERSIONS

Transcribed by
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NIRVANA

THE BASS COLLECTION

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IMP

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REFERENCES

About a Girl

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

① = G $\flat$ ③ = A $\flat$

② = D $\flat$ ④ = E $\flat$

Intro

Moderately $\text{♩} = 122$

(guitar) 4

E5 G E5 G E5 G E5 G

0 0 0 3 3 3 0 0 0 3 3 3 0 0 0 3 3 3 0 0 0 3 3 3

Verse

E5

G

E5

G

E5

G

E5

G

1., 3. I need an eas-y friend, I do, with an ear to lend. I
2. I'm stand-ing in your line. I do hope you have the time. I

0 0 0 3 3 3 5 7 7 5 6 4 5 0 0 0 3 3 3 5 7 7 5 6 4 5

E5

G

E5

G

E5

G

E5

G

do think you fit this shoe, I do, but you have a clue.
do pick a num-ber to, I do, keep a date with you.

0 0 0 3 3 3 5 7 7 5 6 4 5 0 0 0 3 3 3 5 7 7 5 6 4 5

Chorus

To Coda

C# C#/G# F#7sus4 C# C#/G# F#7sus4

I'll take ad - van - tage while - you hang me out to dry, - but

4 4 4 4 4 4 2 0 2 2 2 0 4 4 4 4 4 4 2 2 2 2 2

E5 A C E5 G

I can't see you ev - 'ry night (for) free

0 0 0 7 7 5 5 5 3 3 3 3 0 0 0 3 3 3

E5 G E5 G E5 G

I do.

0 0 0 3 3 3 3 0 0 0 3 3 3 0 0 0 3 3 3 3

Guitar Solo

E5 G E5 G C# C#/G#

play 4 times

0 0 0 3 3 3 5 7 7 5 6 4 5 4 4 4 4 4 4

F#7sus4 C# C#/G# F#7sus4

2 0 2 2 2 0 4 4 4 4 4 4 2 0 2 2 2

E5 A C E5 G E5 G

E5 G E5 G *D.S. al Coda*

Coda E5 A C

I can't see you ev-'ry night, - but

E5 A C

I can't see you ev-'ry night _ (for)

E5 G E5 G E5 G E5 G

free. I do. I

E5 G E5 G E5 G E5 G E5

do. I do. I do.

rit.

All Apologies

Words and Music by Kurt Cobain

Drop D Tuning, Down 1/2 Step:

② = G $\flat$ ③ = A $\flat$

① = D $\flat$ ④ = D $\flat$

Intro

Moderately $\text{♩} = 122$

D

(guitar)

Bass Fig. 1

End Bass Fig. 1

Verse

w/ Bass Fig. 1, 4 times

D

1. What else should I be? ____
2. I wish I was like you, ____

All a - pol - o - gies. ____
eas - i - ly ____ a - mused. ____

What else should I say? ____
Find my nest of salt. ____

Ev - 'ry - one ____ is gay. ____
Ev - 'ry - thing ____ is my fault. ____

What else could I write? ____
I'll take all the blame, ____

I don't have ____ the right. ____
a - qua sea - foam shame. ____

What else should I be? ____
Sun-burn, with freez - er burn. ____

All a - pol - o - gies. ____
Chok - ing on ____ the ash - es of her en - e - my.

Bridge

G5

In the sun, ____ in the sun ____ I feel ____ as one. ____ In the sun, ____

1. A5

in the sun... mar ried, —

5 5 5 5 3 0 3 5 3 5 3 0 3 5 0

2. D5 A5

bur ried. — Mar ried, —

0 0

mar ried. — Mar ried, —

0 0

Chorus D

bur ried, — yeah, yeah, yeah, yeah. —

let ring

5 4 5 0 5 0 0

Bass Fig. 2 End Bass Fig. 2

let ring let ring let ring

5 4 5 0 5 0 0 5 4 5 0 5/7 0 5 4 5 0 5/7 0

w/ Bass Fig. 2, 2 times

All in all ___ is all ___ we all... ___ All in all ___ is all ___ we all ___ are.

w/ Bass Fig. 2

All in all ___ is all ___ we all... ___

w/ Bass Fig. 2

play 3 times

All in all ___ is all ___

w/ Bass Fig. 2

___ we all... ___ are. All in all ___ is all ___ we all... ___

All in all ___ is all ___ we all ___ are. All in all ___ is all ___

let ring

0 0 5 5 0 0 5 0 0 0 5 5 0 0 5 0 0 0 5 5 0 0 5 0

play 5 times

___ we all ___ are. All in all ___ is all ___ we all ___ are.

let ring

* *mp* let ring

0 0 5 5 0 0 5 0 0 0 5 5 0 0 5 0 0 0 5 5 0 0 5 0

* Bass continues this patterns w/ variations ad Lib and gradually fades out.

All in all ___ is all ___ we all... ___ All in all ___ is all ___

___ we all ___ are. All in all ___ is all ___ we all ___ are. All in all ___ is all ___

___ we all ___ are. All ___ in all ___ is all ___ we all are. are.

(All ___ in all ___ is all ___ we all are.)

Blew

Words and Music by Kurt Cobain

Tune Down 2 Whole Steps:

② = E♭ ③ = F

① = B♭ ④ = C

Intro

Moderately ♩ = 120

N.C.

(band in)

E5 G5 A5 B♭5

A5

G5

A5

N.C.

G5 A5 B♭5

A5

G5

A5

Bass Fig. 1

End Bass Fig. 1

Verse

w/ Bass Fig. 1, 8 times

N.C.(E5)

A7

N.C.(E5)

A7

1., 2. If you would - n't mind, ___ I would like to blew. ___

N.C.(E5)

A

N.C.(E5)

A7(no3rd)

If you would - n't mind, ___ I would like to lose. _____

N.C.(E5) A N.C.(E5) A7(no3rd)

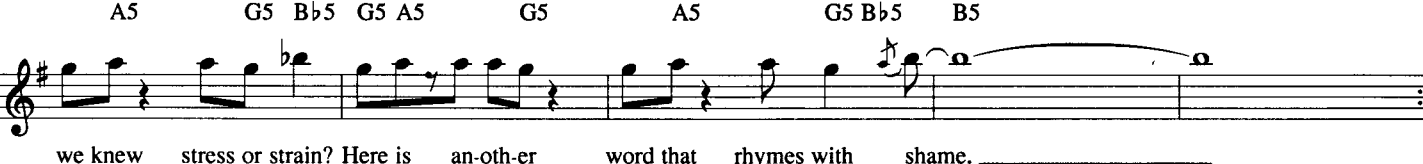
If you would - n't mind, I would like to breathe.

Chorus

Is there an - oth - er rea - son for your stain? Could you be - lieve who

To Coda 

A5 G5 Bb5 G5 A5 G5 A5 G5 Bb5 B5



we knew stress or strain? Here is an-oth-er word that rhymes with shame. _____

3 5 5 5 3 6 3 5 5 5 3 3 3 5 5 5 3 6 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Guitar Solo
N.C.(E5)

1/2 1/2 1/2 1/2

3 0 3 5 5 5 5 3 3 0 3 5 3 5 3 0 3 5 5 5 6 5 3 0 0 0 0

0 0 3 5 5 5 5 3 0 3 5 3 5 3 0 3 5 5 5 5 6 5 3 0 0 0 0

0 0 3 5 5 7 5 7 5 7 7 7 5 7 0 3 5 5 7 5 7 5 7 7 7 5

7 0 3 5 5 7 5 7 5 7 7 7 7 5 7 0 3 5 5 5 6 5 3 0 0 0 0

D.S. al Coda

⊕ **Coda**
N.C.

You could do an - y - thing. - You could do an - y - thing. - You could do an - y - thing. -

0 0 3 5 5 5 5 0 3 5 5 5 5 0 3 5 5 5 5

You could do an - y - thing. -

0 3 5 5 5 0 (0) 0

Come As You Are

Words and Music by Kurt Cobain

Tune Down 1 Whole Step:

①=F ③=G

②=C ④=D

Intro

Moderate Rock ♩ = 120

N.C.(F#m)

(E)

(F#m)

(E)

Amor

(guitar)

Verse

w/ Bass Fig. 1, 2 times

N.C.(F#m)

1. Come as you are, — as you were, — as I want — you — to be; —

— as a friend, — as a friend, — as an old — en — e — my. —

w/ Bass Fig. 1

(F#m)

(E)

(F#m)

(E)

2. Come Take your time, — hur - ry up, — the choice is yours, — don't — be late..

doused in mud, — soaked in bleach, — as I want — you — to be; —

Take — a rest, } as a friend, — as an old — mem — o - ry, —

as — a trend, }

Chorus
F#m

a mem - o - ry, a mem - o - ry,

2 2 2 2 2 2 2 5 5 5 5 5 5 5 0 2 2 2 2 2 2 2 5 5 5 5 5 5 5 0

F#m A F#m 1. A

a mem - o - ry, a...

2 2 2 2 2 2 2 5 5 5 5 5 5 5 0 2 2 2 2 2 2 2 5 5 5 5 5 5 5 7 8

2. **Bridge**
A B D B

And I swear that I don't have a gun.

5 5 5 5 5 5 5 0 2 2 2 2 2 2 2 4 5 5 5 5 5 5 3 0 2 2 2 2 2 2 2 4

To Coda ⊕ D B D B

No, I don't have a gun. No, I don't have a gun.

5 5 5 5 5 5 3 0 2 2 2 2 2 2 2 4 5 5 5 5 5 5 3 0 2 2 2 2 2 2 2 4

Chords: D, N.C.(F#m), (E), (F#m)

let ring

5 5 5 5 5 7 7 8 | 9 7 9 7 9 9 8 | 7 9 7 7 9 7 8 | 9 7 9 7 9 9 8

Guitar Solo

1.- 7.

8.

D.S. al Coda
(take 2nd ending)

Chords: (E), N.C.(F#m), (E), (E)

let ring

7 9 7 7 9 7 8 | 9 7 9 7 9 9 8 | 7 9 7 7 9 7 8 | 7 9 7 7 9 7 7

⊕ Coda

1., 2.
D

4.
D

Chords: D, B

No, I don't have a gun. No, I don't,

5 5 5 5 5 5 3 0 | 2 2 2 2 2 2 2 4 | 5 5 5 5 5 5 3 0 | 5 5 5 5 5 7 7 8

Chords: N.C.(F#m), (E), (F#m), (E), F#5

Mem - o - ry, a...

let ring

9 7 9 7 9 9 8 | 7 9 7 7 9 7 8 | 9 7 9 7 9 9 8 | 7 9 7 7 9 7 8 | 9

Dumb

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

① = Gb ③ = Ab

② = Db ④ = Eb

Verse

Moderately ♩ = 114

Esus4 A Gsus4 C Esus4 A Gsus4 C

1., 3. I'm not like them, _ but I can pre-tend, _ The sun is gone, _ but I have a light, _
 2. My heart is broke, _ but I have some glue, _ Help me in-hale _ and mend it with you, _

mf

0 0 / 5 3 5 3 3 3 3 0 3 3 3 5 0 0 / 5 3 5 3 3 3 3 0 3 2 0 3

Esus4 A Gsus4 C Esus4 A Gsus4 C

— The day is done, _ but I'm hav-in' fun, _ I think I'm dumb _ or may-be just _
 — We'll float a-round _ and hang out on clouds, _ then we'll come down, _ have a hang _

0 0 / 5 3 5 3 3 3 3 0 3 3 3 5 0 0 / 5 3 5 3 3 3 3 0 3 3 3 3

Chorus

Esus4 G E5 G

hap-py. Think I'm just _ hap-py. Think I'm just _
 o-ver. And have a hang _ o-ver. Have a hang _

0 0 7 0 7 0 3 3 3 3 3 3 0 0 / 7 5 7 5 5 5 5 5 7

3rd time, To Coda ⊕

E5 G E5 G

hap-py. Think I'm just hap-py.
o-ver. Have a hang-o-ver.

0 0 7 0 7 0 3 3 3 3 3 3 0 0 7 5 7 5 5 7 9 9

Bridge B C B C

Skin the sun, fall a-sleep, wish a-way, (the) soul is cheap.

f

2 2 2 0 3 0 3 3 3 3 2 0 2 2 2 0 3 0 3 3 3 3 2 0

B C B C D.C. al Coda

Les-son learned, wish me luck. Soothe the burn, wake me up.

2 2 2 0 3 0 3 3 3 3 2 0 2 2 2 0 3 0 3 3 3 3 2 0 (3)

⊕ Coda

E5 A5 G C5 E5 A5 G5 C5 E5

I think I'm dumb... I think I'm dumb... I think I'm dumb... I think I'm dumb... *play 5 times*

0 0 5 3 5 3 3 3 3 0 3 3 3 3 0 0 5 3 5 3 3 3 3 0 3 3 3 3 0

Floyd the Barber

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

① = Gb ③ = Ab

② = Db ④ = Eb

Intro

Moderate Rock ♩ = 132

F5 E5 F5 E5 F5 E5 F5 Em

Bass Fig. 1

End Bass Fig. 1

Verse

w/ Bass Fig. 1, 2 times

F5 E5 F5 E5 F5 E5 F5 Em

1. Bell on a door ring, "Come on in." Floyd ob - serves my hair - y chin.
 2. Bar - ney ties me to the chair. I can't see I'm real - ly scared.
 3. I sense oth - ers in the room. O - pie, Aunt Bea, I pre - sume.

F5 E5 F5 E5 F5 E5 F5 Em

"Sit down chair don't be a - fraid." Steamed, hot tow - el on my face. —
 Floyd breathes hard, I hear a zip. Beat me pressed a - gainst my lips. —
 They take turns to cut me up. I died smoth - ered in An - dy's clutch. .

Chorus

C# A5 C Ab5 C# A5 C Ab5

I was shaved. I was
 I was shaved. I'm a
 I was shamed. I was

C# A5 C Ab5 C# A5 C Ab5

To Coda ⊕ 1.

shamed. _____
 shamed. _____
 shaved. _____

I was shamed. _____

F5 E5 F5 E5 F5 E5 F5 Em

2. Ab5

Guitar Solo
N.C.(F)

1., 2., 3. (C)

4. (C)

F5 E5 F5 E5 F5 E5 F5 Em

D.S. al Coda

⊕ Coda

Ab5 F5 E5 N.C.(F5) (E5)

(drums)

Heart Shaped Box

Words and Music by Kurt Cobain

Drop D Tuning, Down 1/2 Step:

① = G $\flat$ ③ = A $\flat$

② = D $\flat$ ④ = D $\flat$

Intro

Moderately $\text{♩} = 100$

A5

F5

D5

A5

F5

D7

(guitar)

Verse

A

F5

D5

A

F5

D7

1., 3. She eyes me like a Pi - ces when I am weak.

Bass Fig. 1

mf

let ring -----

let ring -----

A

F5

D5

A

F5

w/ Bass Fill 1, 2nd time
D7

I've been locked in side your heart - shaped box for weeks.

let ring -----

let ring -----

A F5 D5 A F5 D7

I was drawn in - to your mag - net tar - pit trap.

let ring

7 7 7 7 3 3 3 3/5 0 0 5 0 5 0 5 0 7 7 7 7 3 3 3 3/5 0 0 5 0 5 0 5 0

A F5 D5 A F5 D7

I wish I could eat your can - cer when you turn black.

let ring

7 7 7 7 3 3 3 3/5 0 0 5 0 5 0 5 0 7 7 7 7 3 3 3 3/5 0 0 5 0 5 0 5 0

End Bass Fig. 1

Chorus

A5 F5 D7 A5 F5 D7

Hey! Wait! I've got a new com-plaint. For - ev - er in debt to your price - less ad - vice..

Bass Fig. 2

f

1/2 1/2 1/2 1/2

0 0 4 (4) 3 3 4 (4) 0 0 5 0 5 4 5 4 5 0 0 4 (4) 3 3 4 (4) 0 0 5 5 5 5 5 4 5

A5 F5 D7 A5 F5 D7

Hate! Haight! I've got a new com-plaint. For - ev - er in debt to your price - less ad-vice..

w/ Bass Fill 2, 2nd time

1/2 1/2 1/2 1/2

0 0 4 (4) 3 3 4 (4) 0 0 5 0 5 4 5 0 0 4 (4) 3 3 4 (4) 0 0 5 0 5 5 5

A5 F5 D7 A5 F5 D7

Hey! Wait! I've got a new com-plaint. For - ev - er in debt _ to your price - less ad - vice.

End Bass Fig. 2

F5 D5 F5 D7

To Coda ⊕

your ad - vice. _____

Verse

w/ Bass Fig. 1

A F5 D5 A F5 D7

2. Meat - eat - ing or - chids for - give no _ one _ just yet. _

A F5 D5 A F5 D7

Cut my - self on an - gels hair _ and ba - by's _ breath. _

w/ Bass Fill 1

Bass Fill 1

A F5 D5 A F5 D7

Brok - en hy - men of your high - ness, I'm left black.

A F5 D5 A F5 D7

Throw down your um - bil - i - cal noose - so I can climb right back.

Chorus

w/ Bass Fig. 2

A5 F5 D7 A5 F5 D7

Hey! Wait! I've got a new com-plaint. For - ev - er in debt to your price - less ad - vice..

A5 F5 D7 A5 F5 D7

w/ Bass Fill 2

Hate! Haight! I've got a new com-plaint. For - ev - er in debt to your price - less ad - vice..

A5 F5 D7 A5 F5

Hey! Wait! I've got a new com-plaint. For - ev - er in debt.

Bass Fill 2

Bass line diagram for Bass Fill 2. The staff shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The fret numbers below the staff are: 0, 0, 5, 0, 5, 5, 4, 5.

D7 F5 D5

to your price - less ad - vice, your ad - vice.

2 2 2 2 2 2 10 0 0 5 0 5 0 5 5

The musical score consists of three staves. The top staff shows chord progressions: F5, D5, A5, F5, and D7. The middle staff contains a melodic line in bass clef with various ornaments like grace notes and slurs. The bottom staff provides fret numbers for each note.

Staff	Musical Notation / Fret Numbers
Top Staff	F5 D5 A5 F5 D7
Middle Staff	Bass clef melody with ornaments (grace notes, slurs)
Bottom Staff	3 3 3 3 3 3 10 0 0 0 0 0 0 0 0 0 0 4 (4) 3 3 4 (4) 0 0 5 0 5 4 5 4 5

[illegible]

D.S. al Coda

D5 A F5 D7

let ring

0 0 5 0 5 0 5 0 7 7 7 7 3 3 3 3 5 0 0 5 0 5 0 5 0

⊕ Coda

1., 2. 3.
D5 N.C.(D7)

Your ad - vice. —

3 3 3 3 3 3 10 0 0 0 0 0 0 0 0 0

In Bloom

Words and Music by Kurt Cobain

Intro

Moderately Slow Rock ♩ = 78

B♭5 G5 F5 A♭5 B♭5 G5

f

6 6 / 10 \ 3 3 3 2 3 2 1 1 1 3 4 4 4 3 4 3 4 5 6 6 / 10 \ 3 3 3 2 3 2

F5 A♭5 B♭5 Bass Fig. 1 G♭5 E♭5 B5 A5 End Bass Fig. 1

1 1 1 3 4 1 1 1 1 1 1 2 2 2 2 2 2 6 6 6 6 6 6 6 2 2 2 2 2 0 0 0 0

Verse

w/ Bass Fig. 1, 3 times, simile

N.C.(B♭5) (G♭5)

B♭5 G♭5 E♭5 B5 A5

1. Sell the kids for food.
2. We can have some more.

1 1 1 1 1 1 2 2 2 2 2 2 6 6 6 6 6 6 6 2 2 2 2 2 0 0 0 0

(E♭5) (B5) (A5) (B♭5) (G♭5) (E♭5) (B5) (A5) B♭ G♭

Weath - er chang - es moods.
Na - ture is a whore.

Spring is here a - gain.
Bruis - es on the fruit.

E♭ B A5 B♭5 G♭5 E♭5 B5 D5

Re - pro - duc - tive glands.
Ten - der age in bloom. } He's

1 1 1 1 1 1 2 2 2 2 2 2 6 6 6 6 6 6 6 0 2 2 2 2 / 5 5 5 0

§

* Harmonies sung 3rd time, first six meas. of chorus.

w/ Bass Fig. 2

all our pret-ty songs _ and he likes to sing a-long _ and he likes to shoot his gun, _ but he

To Coda ⊕

knows not what it means, — knows not what it means — and I — say, “Aahh.” —

F5 A♭5 B♭5 G5 F5 A♭5

Guitar Solo

N.C.(Bb5) (Gb5) 1., 2., 3. (Eb5) (B5) (A5) 4. (Eb5) (B5) *D.S. al Coda* (D5)

He's _____

Fretboard diagram: 1 1 1 1 1 1 2 2 2 2 2 2 1 1 1 1 1 1 2 2 2 2 0 0 0 0 1 1 1 1 1 1 0 2 2 2 2 5 5 5 0

⊕ *Coda*

C Eb C Eb C Eb

knows not what it means, _ knows not what it means, _ knows not what it means _ and I _ say,

Fretboard diagram: 3 3 3 3 3 / 6 6 6 6 8 3 3 3 3 3 / 6 6 6 6 8 3 3 3 3 3 / 6 6 6 6 8

Outro

Bb5 G5 F5 Ab5 Bb5 G5

"Aahh, _ oo." Oo. _

Fretboard diagram: 6 6 / 10 \ 3 3 3 2 3 2 1 1 1 3 4 4 4 3 4 3 4 5 6 6 / 10 \ 3 3 3 2 3 2 3 2

F5 Ab5 Bb5

Oo. _

Fretboard diagram: 1 1 1 3 4 4 4 4 5 5 4 5 6

Lithium

Words and Music by Kurt Cobain

Tune Down 1 Whole Step:

① = F ③ = G

② = C ④ = D

Intro

Moderate Rock ♩ = 124

Verse

E G#5 C#5 A5 C5 D5 B5 D5 E G#5

(guitar)

1. I'm so

C#5 A5 C5 D5 B D E G#5

hap - py be - cause to - day I've found my friends. They're in my head. I'm so

C#5 A5 C5 D5 B D5 E G#5

ug - ly, but that's o - kay 'cause so are you. We've bro - ken our mirr'rs. Sun - day

C#5 A5 C5 D5 B D

morn - ing is ev - 'ry day for all I care. And I'm not scared.

E G#5 C#5 A5 C5 D5

Light my can - dles in a daze 'cause I've found God.

Chorus

*E5

B5 D5 G#5 C#5 A5

Hey, hey! Hey, h - hey!

Bass Fig. 1

f

* Chords symbols reflect overall tonality.

w/ Bass Fig. 1, 2 times
E5 G#5

C5/G D5/A B5 D5

Hey, _____ hey! _____

End Bass Fig. 1

/5 5 5 7 7 7 | 2 2 2 2/ 0 0 0 0

C#5 A5 C5/G D5/A B5 D5 E5 G#5

Hey, _____ h - hey! _____ Hey, _____ hey! _____

C#5 A5 C5/G D5/A B5 D5

Hey, _____ h - hey! _____ Hey! _____

Verse
E G#5/D# C#5 A5 C5/G D5/A

2. I'm so lone - ly, but that's o - kay. I shaved my head.
3. I'm so hap - py be - cause to - day I've found my friends.

Bass Fig. 2
mf

7 7 6 6 | 4 4 0 7 0 | 5 5 7 7

w/ Bass Fig. 2, 2 times, simile

B D E G#5/D# C#5 A5

And I'm not sad. And just may - be I'm to blame.
They're in my head. I'm so ug - ly, but that's o - kay

End Bass Fig. 2

7

2 2 5 5 5

C5/G D5/A B D5 (E) G#5/D#

— for all — I've heard. — But I'm not sure. — I'm so ex -
 — 'cause so — are you. — We've broken our mirr'rs. — Sun - day —

C#5 A5 C5/G D5/A B D

cit - ed, I can't wait — to meet — you there. — But I don't care. —
 morn - ing is ev - 'ry day — for all — I care. — And I'm not scared. —

E G#5 C#5 A5 C5 D5

— I'm so horn - y, but that's o - kay. — My will — is — good. —
 — Light my can - dles in a daze — 'cause I've — found — God. —

7 7 6 6 4 4 2 0 3 3 3 5 3 5 5 7 5

Chorus
 w/ Bass Fig. 1, 3 times

B5 D5 E5 G#5 C#5 A5

Hey, — hey! — Hey, — h - hey! —

f

2 2 2 0 0 0 0

C5/G D5/A B5 D5 E5 G#5

Hey, — hey! —

C#5 A5 C5/G D5/A B5 D5

1. A5 C5 A5 C5 2. A5 C5

I'd kill you, I'm not gon - na crack. I'm not gon - na crack...

7 7 7 5 7 5 7 | 6 5 0 3 0 3 :| (7) 6 5 3 0 3

To Coda ⊕ D5 B5 N.C.

mf

5 5 5 5 5 5 5 | 2 2 2 2 2 0 3 0 | 7 7 6 6

1/4

D.S. al Coda (take repeat)

4 4 0 3 4 0 | 5 5 7 7 | 2 2 0 0 0 0

⊕ Coda B5 N.C. (E)

2 2 2 2 2 0 3 0 | 0

1/4

To Coda ⊕

E A D5 G E A D G

and I want - ed more — than I — could steal. I'll ar - rest — my - self, — I'll wear - a shield.

7 7 5 5 4 | 5 7 5 3 0 3 (3) | 0 5 5 7 5 7 | 5 7 3 5 7 5

E A D5 G A

I'll go out of my way — to prove — I still —

Bass Fig. 2

7 7 5 5 4 | 5 7 5 5 5 5 0 | 5 5 5 5 5 5

2nd time D.S. al Coda
(no repeat)

G#(b5) G5 A G#(b5) G5

smell her on you. —

End Bass Fig. 2

4 4 4 3 3 3 3 | 0 7 7 7 7 | 6 6 6 5 5 9

Bass Fill 1

3 3 3 / 7 5 5 5

⊕ Coda

E A D5 G E A D5 G

I'll go out — of my way — to make you a deal. We've made a pact — to learn from who —

7 7 5 5 4 | 5 7 5 5 5 7 | 7 7 7 7 | 5 5 5 5 7

E A D5 G E A D5 G

ev — er — we want — with-out — new rules. And we'll save what's lost — and what we grew.

7 7 7 7 7 | 5 7 5 3 5 7 5 | 7 7 7 7 7 7 | 5 7 5 5 5 7

E A D5 G

They'll go out — of their way — to prove they still — smell her

7 7 7 7 7 7 | 5 7 5 3 5 7 5

w/ Bass Fig. 2, 2 times
A G#(b5) G5

A G#(b5) G5 A G#(b5) G5

on you, — I still — smell her

A G#(b5) G5 A

on you, — smell her on you. —

5

(5)
* Pitch shift created by slowing down tape.

Mr. Moustache

Words and Music by Kurt Cobain

Intro

Fast Rock ♩ = 162

(drums) 4

N.C.



Verse

w/ Riff A, 6 times

N.C.

1., 3. Fill me in on ____
2., 4. Show me how you ____

your new vis - ion, wake me up with in - de - cis - ion. Help me trust your
ques - tion ques - tion, lead the way to my temp - ta - tion. Take my hand and

might - y wis - dom, yes, I eat cow, I am not proud. _____
give it clean - ing, yes, I eat cow, I am not proud. _____

w/ Riff A, 2 times
N.C.

Bridge

B5 C G5 B5 C G5

Eas - y in an eas - y chair. Poop as hard as rock.

2 0 3 3 3 0 3 3 3 3 3 2 1 0 2 0 3 3 3 0 3 3 3 3 3

B5 C G5 B5 C G5 G#5

I don't like you an - y - way. Seal it in a box.

2 0 3 3 3 0 3 3 3 3 3 2 1 0 2 0 3 3 3 0 3 3 3 3 3 4

A5 C5 Eb5

Now you.

5 5 5 5 5 3 5 5 0 5 5 5 3 3 3 3 3 3 6 6 6 6 6 6 6 6

A5 G#5 G5 N.C. A5 G#5 G5 N.C. C5 Eb5

Now you.

5 5 0 5 4 3 0 5 5 0 5 4 3 0 3 3 3 3 3 3 3 6 6 6 6 6 6 6

To Coda ⊕

1., 2., 3.

4.

D.S. al Coda
(take repeats)

N.C.

⊕ *Coda*

A5

G#5G5 N.C. A5

G#5G5 N.C. C5

1.

Eb5

Now

you.

2.

Eb5

N.C.

w/ Riff A, 4 times

you.

Ow.

Outro
N.C.

rit.

On a Plain

Words and Music by Kurt Cobain

Drop D Tuning:

② - G ③ - A

① - D ④ - D

Intro

Freely

B(b5)/D#

(guitar)



Verse

Moderately ♩ = 120

D

Gsus2

F5

N.C.

5

Bass Fig. 1

f

1. I'll start this off with - out an - y words.
 2. My broth - er died ev - er - y night.
 3. It is now time to make it un - clear.

5 5 5 5 5 5 3 3 5 3 2 0 2 3

D

Gsus2

F5

N.C.

D

C

I got so high that I scratched till I bled.
 It's safe to say, don't quote me on that.
 to write off lines that don't make sense.

I love my - self.

5 5 5 5 5 5 3 3 5 3 2 3 2 3 5 5 5 3 3 3 3

B

A

D

Gsus2

F5

N.C.

bet - ter than you. I know it's wrong. So, what should I do?

End Bass Fig. 1

2 2 2 0 0 2 3 5 5 5 5 5 3 3 3 3 2 3 2 0

w/ Bass Fig. 1

D

Gsus2

F5

N.C.

D

Gsus2

The fin - est day that I've ev - er had was when I learned
 The black sheep got black - mailed a - gain. For - got to put
 And one more spe - cial mes - sage to go, and then I'm done.

F5 N.C. D C B A D Gsus2 F5 N.C.

— to cry on com-mand. —
 — on the zip code. —
 — then I can go home. — } I love my - self — bet-ter than you. — I know it's _ wrong. _ So, what should I do? _

Chorus

w/ Bkgd. Voc. Fig. 1, 4 times

D Gsus2 Bb9/F D Gsus2 Bb9

I'm on a plain. I can't com-plain..

1. D Gsus2 Bb9/F D Gsus2 Bb9

I'm on a plain.

2. Bb9 Bridge F5 E5 A5

Some - where I have heard this be - fore,

Bkgd. Voc. Fig. 1

Oo. _ _ _ _ _

G5 F5 E5 A5

in a dream my mem - 'ry has stored.

5 5 5 5 5 5 5 0 3 3 3 5 3 2 2 2 2 2 3 2 0 0 0 0 2 0 0 0

G5 F5 E5 A5

As de - fense I'm neu - tered and spayed.

5 5 5 5 5 5 5 0 3 3 3 5 3 2 2 2 2 2 3 2 0 0 0 0 0 0 0 0

G5 F5 E5 A5 G5 *D.S. al Coda*
N.C.

What the hell am I try - ing to say? _____

5 5 5 5 5 5 5 0 3 3 3 5 3 2 2 2 2 2 3 2 0 0 0 0 0 0 0 0 5 5 5 5 5 3 2 0

⊕ Coda

w/ Bkgd. Voc. Fig. 1, 2 times

Bb9 D Gsus2 Bb9/F D Gsus2 Bb9 ** Play 4 Times and Fade*

I can't com-plain. _ I'm on a plain. I can't com-plain.

simile on repeats

8 8 8 8 8 8 0 0 5 5 5 5 5 3 3 3 3 3 3 0 5 5 5 5 5 8 8 8 8 8 8 0 0

** Bkgd. vocals do not fade out.*

Penny Royal Tea

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

① = Gb ③ = Ab

② = Db ④ = Eb

Verse

Moderately ♩ = 114

Am G

1. I'm on _____ my time _____ with ev-'ry-one. _____
 3. I'm on _____ warm milk _____ and lax-a-tives, _____

mp

5 5 4 5 2

Am G

I have _____ ver-y bad pos-ture. _____
 cher-ry _____ fla-vored ant-a-cids. _____

mp *f*

0 5 5 5 3 3 3 3 3 3 3 3

Chorus

C D Bb

Sit and drink _____ Pen-ny Roy-al Tea. _____

Bass Fig. 1

3 3 3 3 3 3 2 3 4 5 5 5 5 5 5 5 8 5 6 6 6 6 6 6 6 6 6 6 5 6 5

C D Bb

Dis-till the life _____ that's in-side of me. _____

3 3 3 3 3 3 2 3 4 5 5 5 5 5 5 5 8 5 6 6 6 6 6 6 6 6 6 6 6 6 5 6 0

C D Bb5

Sit and drink — Pen-ny Roy-al Tea.

3 3 3 3 3 2 3 4 | 5 5 5 5 5 5 7 | 8 8 8 8 8 8 | 8 8 8 8 8 8

To Coda ⊕ C D5 Bb5

I'm a - ne - mic roy-al - ty.

End Bass Fig. 1

3 3 3 3 3 2 3 4 | 5 5 5 5 5 5 7 | 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8

Verse Am G

2. Give me a Leo-nard Coh-en af-ter world, —

mf

5 5 5 5 5 3 | 5 3 5 8 8 5 | 3 3 3 3 3 3 | 3 2 2 3 2 3 4

Am G

so I — can sigh e - ter-nal - ly. —

5 5 5 5 5 3 | 5 3 5 (5)/ 7 | 3 3 3 3 3 3 | 3 2 3 3 3 2 3 5

Chorus

w/ Bass Fig. 1

C D Bb

I'm so ti - red I can't sleep. _____

C D Bb

I'm a li - ar and a thief. _____

C D Bb

I sit and drink ___ Pen - ny Roy - al Tea. _____

C D Bb

I'm a ne - mic roy - al - ty. _____

Interlude

Am G

5 5 5 5 5 3 | 5 3 5 8 3 3 5 | 3 3 3 3 | 3 3 3 | 3 2 2 3 | 2 3 4

Am G

5 5 5 5 5 3 | 5 3 5 3 5 3 5 | 3 3 3 3 | 3 3 3 | 3 2 3 3 3 2 3 5

C D B $\flat$

3 3 3 3 3 2 3 4 | 5 5 5 5 5 5 8 5 | 6 6 6 6 6 6 6 6 | 6 5 5 6 5 6 5

C D B $\flat$ *D.S. al Coda*

3 3 3 3 3 2 3 4 | 5 5 5 5 5 5 5 7 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6

⊕ *Coda*

B $\flat$ *ty.* *I'm...* *rit.* *5* *5* *5* *5* *4* *5* *5* *5* *5* *4*

Outro
Asus2 Am

I'm... *I'm...* *I'm...* *I'm...*

5 5 5 5 4 | 5 5 5 5 4 | 5 5 5 5 4 | 5 5 5 5 4

I'm... *I'm...*

5 5 5 5 4 | 5 | (5)

(New Wave) Polly

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

② - Gb ③ - Ab

① - Db ④ - Eb

Intro

Moderately ♩ = 120

Verse

E5 G5 D5 C E5 G D5 C

(guitar)

w/ Bass Fig. 2, (mf) 2 times, 2nd & 3rd times

1. Pol - ly wants a crack - er,
2. Pol - ly wants a crack - er,
3. Pol - ly says her back — hurts,

E5 G D5 C E5 G

I think I should get off — her first. —
 may - be she would like — more food. —
 and she's just — as bored — as me. —

I think she wants some
 Asks me to un -
 She caught — me

D5 C E5 G D5 C

wa - ter
 tie — her.
 off — my guard, —

to put out the blow — torch. —
 A chase would be — nice for a few. —
 it a - maz - es me, the will of in - stinct.

Chorus

D5 C G Bb D5 C G Bb

It is - n't me. — We have some seed. — Let me clip — your dirt - y wings. —

Bass Fig. 1

End Bass Fig. 1

f

5 3 3 3 2 3 3 1 1 1 0 5 3 3 3 2 3 3 1 1 1 0

w/ Bass Fig. 1, 6 times, simile

D5 C G Bb D5 C G Bb

Let me take a ride. — Don't hurt your - self. — I want some help, — to help my - self. —

D5 C G Bb D5 C G Bb

I've got some rope, — you have been told. — I prom-ise you — I have been true. —

D5 C G Bb D5 C G Bb

Let me take a ride. — Don't hurt your - self. — I want some help, — to help my - self. —

To Coda ⊕

1. E5 Bass Fig. 2 G D5 C E5 G D5 C End Bass Fig. 2

2. E5 N.C. Pol-ly said.

D.S. al Coda

⊕ Coda

E5

Words and Music by Kurt Cobain

(guitar)

G

G

G5

G5

Verse

w/ Bass Fig. 1, 2 times

A5 C E5 G A5 C E5 G

2. Hate me. _____ Do it and do it a - gain. _____

A5 C E5 G A5 C E5 G

Waste me. _____ Taste me, _____ my friend. _____

Chorus

w/ Bass Fig. 1, 2 times

A5 C E5 G5 A5 C E5 G5

I'm not the on - ly one. _____ I, _____ I'm not the on - ly one. _____ I, _____

A5 C E5 G5 A5 C E5 G5

I'm not the on - ly one. _____ I, _____ I'm not the on - ly one. _____

Bridge

C#5 A5 N.C. C#5 A5 N.C.

My fav-'rite in-side source. _____ I'll kiss your o - pen sores. _____

4 4 4 4 2 4 2 0 0 0 3 2 1 0 4 4 4 4 2 4 2 0 0 0 3 2 1 0

C#5 A5 N.C. C#5 A5 N.C.

Ap-pre-ci-ate your con-cern. _____ You'll al-ways stink and burn. _____

4 4 4 4 2 4 2 0 0 0 3 2 1 0 4 4 4 4 2 4 2 0 0 0 3 2 1 0

F5 G5 E5

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 5 12

Verse

Bass tacet

A C E5 G A C E5 G

3. Rape me. Rape me, my friend.

A C E5 G A C E5 G

Rape me. Rape me, a gain.

w/ Bass Fill 1

Chorus

w/ Bass Fig. 1, 2 times

A5 C E5 G5 A5 C E5 G5

I'm not the on - ly one. I, I'm not the on - ly one. I,

A5 C E5 G5 A5 C E5 G5

I'm not the on - ly one. I, I'm not the on - ly one.

Free Time

A5

play 4 times

A5 C E5 G5

Rape me. Rape me. Rape me. Rape me.

5 5 5 3 3 5 5 0 0 0 3 3 3 0 5

Words and Music by Kurt Cobain, Chris Novoselic and David Grohl

Moderate Rock ♩ = 114

4.

Db

End Bass Fig. 1

(guitar) **3**[illegible]

w/ Bass Fig. 2, 3 1/2 times

(Bb5)

1. Load up _____ on guns _____ and bring _____ your friends. _____ It's fun _____ to lose _____
 2. I'm worse _____ at what _____ I _____ do best, _____ and for _____ this gift _____
 3. And I _____ for _____ get _____ just why _____ I taste. _____ Oh yeah, _____ I guess _____

_____ and to _____ pre - tend. _____ She's o - ver _____ bored _____ and self - as - sured. _____
 _____ I feel _____ blessed. _____ Our lit - tle group _____ has _____ al - ways been _____
 _____ it makes _____ me smile. _____ I found _____ it hard, _____ it was hard _____ to find. _____

Pre-Chorus
w/ Bass Fig. 2, 4 times

(F5) (Bb5) w/ Bass Fill 1 (Ab5) (Db5) F5 Bb5

Oh no, I know a dirt y word. Hel - lo, hel - lo,
and al - ways will un - til the end.
Oh well, what - ev er, nev er mind.

Ab5 Db5 F5 Bb5 Ab5 Db5 F5 Bb5

hel - lo, how low? Hel - lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo,

Chorus
w/ Bass Fig. 1, (f) 6 times

Ab5 Db5 F5 Bb5 Ab5 Db5 F5sus4 Bb

hel - lo, how low? Hel - lo, hel - lo, hel - lo. With the lights out it's less dang -

Ab5sus4 Db F5sus4 Bb Ab5sus4 Db F5sus4 Bb

- 'rous. Here we are now, en - ter - tain us. I feel stu - pid and con - ta -

Ab5sus4 Db F5sus4 Bb Ab5sus4 Db F5sus4 Bb

- gious. Here we are now, en - ter - tain us. A mul - la - to, an al - bi -

Bass Fill 1

To Coda ⊕

Absus4 Db Fsus4 Bb Absus4 Db

no, a mos - qui - to, my li - bi - do. Yay,

Bridge

*F5 E5 F5 Gb5 N.C. F5/C E5/C F5/C Bb5 Ab5 G5 F5 E5 F5 Gb5 N.C. F5/C E5/C F5/C Bb5 Ab5 G5

yay, yay. —

1 1 0 1 2 2 3 3 3 1 1 4 3 1 1 0 1 2 2 3 3 3 1 1 4 3

* Chord symbols reflect overall tonality.

Guitar Solo

Fsus4 Bb Absus4 Db N.C.(F5) (Bb5)

play 8 times

1 1 1 1 1 1 3 4 4 4 4 3 1 1 1 1 1 1 1 3

(Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5) *D.S. al Coda*

4 4 4 4 4 4 4 3 1 1 1 1 1 1 1 1 3 4 4 4 4 4 4 3

⊕ **Coda**

w/ Bass Fig. 1 Fsus4 Bb Absus4 Db w/ Bass Fig. 1 Fsus4 Bb Absus4 Db

to, my li - bi - do, a de - ni - al, a de - ni - al, a de - ni -

Fsus4 Bb Absus4 Db **Freely** F5

al, a de - ni - al, a de - ni - al!

1 1 1 1 1 1 3 4 4 4 4 3 1

Stain

Words and Music by Kurt Cobain

Drop D Tuning:

① = G ③ = A

② = D ④ = D

Intro

Free Time

Fast Rock ♩ = 152

D5 D#5
(guitar)

E5 D5 D#5 E5 D5 D#5 E5

D5 D#5 E5

D5 D#5

E5

D5 D#5

E5

D5 D#5

E5

D5 D#5

E5

D5 D#5

1., 2. Well he

Bass Fig. 1

End Bass Fig. 1

Verse

w/ Bass Fig. 1, 2 times

E5

D5 D#5

E5

D5 D#5

E5

D5 D#5

nev - er bleeds _ and he nev - er fucks, _ and he nev - er leaves _ 'cause he's

E5

D5 D#5

E5

D5 D#5

E5

D5 D#5

got bad luck. Well he nev - er reads _ and he nev - er roughs, _ and he

Chorus

E5 D5 D#5 E5 D5 D#5 Bb5 A5 D5

nev - er sleeps _ 'cause he's got bad luck, yeah. _____ I'm a stain..

Bass Fig. 2

1 0 0 0 0 5

Bb5 A5 D5 Bb5 A5 D5

I'm a stain. _ I'm a stain..

(5) 3 1 0 1 0 3 2 1 0 0 0 0 0 5 5 5 5 5 5 5 5 1 0 0 0 0 5

1.

To Coda ⊕

Bb5 A5 D5 D#5 E5 D5 D#5

I'm a stain. _

End Bass Fig. 2 Bass Fig. 3

(5) 3 1 0 1 0 3 2 1 0 0 0 0 0 5 5 5 5 5 1 2 2 2 2 0 1

2.

E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 D#5

2. Well he _

End Bass Fig. 3

1 2 2 2 0 1 1 2 2 2 0 1 1 2 2 2 0 1 5 5 5 5 5 1

Guitar Solo

E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 D#5
play 7 times

Chorus

w/ Bass Fig. 2
 Bb5 A5 D5 Bb5 A5 D5

I'm a stain. ____ I'm a stain. ____

Bb5 A5 D5 Bb5 A5 D5 D#5

I'm a stain. ____ I'm a stain. ____ Uh.

D.S. al Coda

w/ Bass Fig. 3
 E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 D#5

3. Well he

Coda

Chorus

Bb5 A5 D5 Bb5 A5 D5

stain. _ I'm a stain. _ I'm a stain..

Bb5 A5 D5 Bb5 A5 D5

I'm a stain. _ I'm a stain. ____

Stay Away

Words and Music by Kurt Cobain

Intro

Fast Rock ♩ = 168

N.C. D5 B5

F5 C5 C#5 N.C.

(drums)

Verse

2 *play 8 times*

1., 3. Mon-key see, mon-key do. I don't know why! _ I'd
2. Give an inch, take a smile. I don't know why! _

Bass Fig. 1 End Bass Fig. 1

f

0 0 0 3 2 2 2 3 3 3 3 0 3 4 0 0 0 3 2 2 2 3 3 3 3 0 3 4

w/ Bass Fig. 1, 2 times

rath - er be dead than cool. I don't know why! _ Ev - 'ry line ends _ in rhyme. I don't know why! _
Fash-ion shifts, fash-ion style. I don't know why! _ Throw it out and keep it in. I don't know why! _

Chorus

D5 B5 F5 C5 C#5

Less is more, love is blind. I don't know why! _
Have to have poi-son skin. I don't know why! _ } Stay, _____ stay a - way!

0 0 0 3 2 2 2 3 3 3 3 0 3 4 0 0 3 2 2 2 2 3 3 3 3 3 0 3 4

D5 B5 F5 C5 C#5 D5 B5 F5 C5 C#5

Stay a - way! Stay a - way!

D5 B5 F5 C5 Bridge D5

F#5 D5

I don't know why! ____

F#5 Chorus D5 B5 F5 C5 C#5

I don't know why! ____ Stay, ____ stay a - way!_

w/ Bass Fig. 1, 3 times D5 B5 F5 C5 C#5 D5 B5 F5 C5 C#5 D5 B5 F5 C5

Stay a - way! Stay a - way!

To Coda ⊕ D.S. al Coda (no repeat)

⊕ **Coda**

Chorus

F5 C5

w/ Bass Fig. 1, 4 times
N.C.

w/ Bass Fig. 1, 6 times
D5 B5

F5

C5

C#5



Ah! _____

Stay a - way! .

D5 B5

F5

C5

C#5
play 4 times

D5 B5

F5

C5

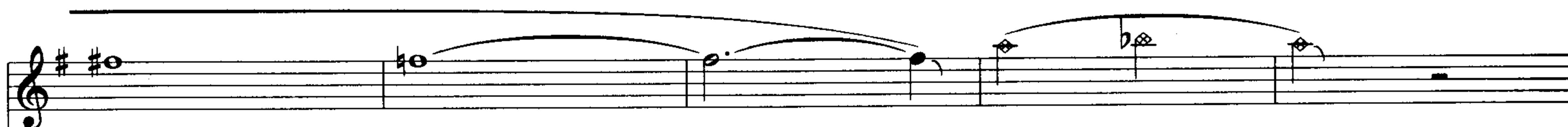
C#5



Stay a - way! _____

Got - ta stay! _

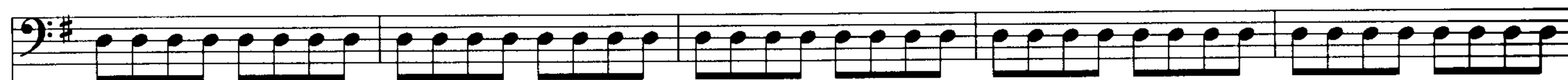
D5



Ah! _____



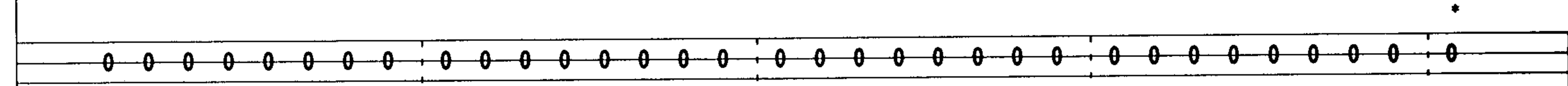
* Gradually detune tuning peg till end.



Free Time



rit.



* Actual sounding pitch is one octave lower than written.

Bass Notation Legend

Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

3rd string, open 2nd string, 2nd fret 1st & 2nd strings open, played together

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.

NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.

BEND: Strike the note and bend up the interval shown.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.

LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

SLAP: Strike ("slap") string with right-hand thumb.

POP: Snap ("pop") string with right-hand index or middle finger.

Additional Musical Definitions



(accent)

- Accentuate note (play it louder)

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "**Fine**" (end).



(accent)

- Accentuate note with great intensity

Bass Fig.

- Label used to recall a recurring pattern.



(staccato)

- Play the note short

Fill

- Label used to identify a brief pattern which is to be inserted into the arrangement.



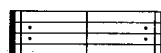
- Downstroke

tacet

- Instrument is silent (drops out).



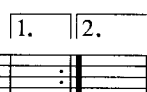
- Upstroke



- Repeat measures between signs.

D.S. al Coda

- Go back to the sign (S), then play until the measure marked "**To Coda**," then skip to the section labelled "**Coda**."



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

ABOUT A GIRL
ALL APOLOGIES
BLEW
COME AS YOU ARE
DUMB
FLOYD THE BARBER
HEART SHAPED BOX
IN BLOOM
LITHIUM
LOUNGE ACT
MR. MOUSTACHE
ON A PLAIN
PENNY ROYAL TEA
(NEW WAVE) POLLY
RAPE ME
SMELLS LIKE TEEN SPIRIT
STAIN
STAY AWAY



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